Die letzten fünf Sonaten von Beethoven ... op. 110

The Last Five Sonatas of Beethoven ... Op. 110

Documents associated with this:
Correspondence
Diaries

The second volume of Schenker's "Erläuterungsausgabe," published in 1914 and comprising Beethoven's Piano Sonata in A-flat major, Op. 110 in his edition based principally on two autograph manuscripts: (1) Königliche Bibliothek, Berlin (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Artaria 196), and (2) that at Schenker's time in the possession of the collector Louis Koch in Frankfurt, and later in the Beethoven-Haus, Bonn, SBH 564, which contains the final movement only. He also consulted a copy revised by Beethoven in the Brahms collection of the Gesellschaft der Musikfreunde, Vienna; two early editions, by Johann Cappi, and by Cappi et Diabelli (both described in some detail in Schenker's diary); and sketches by Beethoven. Schenker's text comprised his "Vorwort" (Foreword), "Vorbemerkung zur Einführung" (Preliminary Remark to the Introduction), "Einführung" (Introduction—Schenker also informally called this section "Analyse"), and "Literatur" (Secondary Literature). It is published by Universal Edition, Vienna.

Publication History
First Edition
The original edition was published in 1914, with publication number UE 3977.

Cover title-page: BEETHOVEN-SCHENKER | ERLÄUTERUNGS-AUSGABE | DER LETZTEN FÜNF SONATEN | SONATE AS DUR | OP. 110.

Inner title-page: DIE LETZTEN | FÜNF SONATEN | VON | BEETHOVEN | — | KRITISCHE AUSGABE | MIT EINFÜHRUNG |UND ERLÄUTERUNG | VON | HEINRICH SCHENKER | — | PIANO SOLO

Chronology: Schenker's Foreword is dated August 30, 1914. He had begun the search for autograph sources and photographic copies at least as early as February 1913, made a series of visits to the Gesellschaft der Musikfreunde for source-critical purposes between late September and late December of 1913 while working on the edition, and drafted and revised the sections of his commentary between January and March 1914. Proof correcting ran from late March to June 24; the edition went to press on July 30, and 494 copies were delivered from the printer to the publisher on December 21, 1914.

Second Edition
Chronology: This edition went to press on April 17, 1924, and 502 copies were delivered from the printer to the publisher on August 7, 1924.

New Edition
Edited by Oswald Jonas, and published in 1972, with publication number UE 26.304, this excises Schenker's polemical matter and commentary on the secondary literature, and replaces Schenker's edition with the 1945 revision by Erwin Ratz, with
the effect that the scores contradict some of the textual argument in Schenker's elucidations.

Cover title-page: Beethoven | Die letzten Sonaten | SONATE AS DUR OP. 110 | Erläuterungsausgabe | von HEINRICH SCHENKER

Inner title-page: Beethoven | Die letzten Sonaten | SONATE AS DUR OP. 110 | Kritische Einführung und Erläuterung von | HEINRICH SCHENKER | herausgegeben von | Oswald Jonas

English Translation and Study
The recent English translation by John Rothgeb is likewise in four separate, small-format volumes and a website, of which this volume is:


This edition follows the text of Schenker's original, thereby restoring all the material excised by Jonas in his 1972 edition. Explanatory and citational footnotes by Rothgeb incorporate some of the observations made by Jonas. Schenker's surveys of the secondary literature appear not in the print volumes but on the website. The score of the sonata appears neither in the print volume nor on the website.

Source:
Universal Edition Archive: Verlagsdruckbuch UE 3977
Contributors:
Ian Bent and William Drabkin

Correspondence

BNba 304g, [1] Handwritten letter from Schenker to F. A. Schmidt (Beethoven-Haus), dated November 27, 1913 [http://www.schenkerdocumentsonline.org/]
Schenker asks the Beethoven-Haus to prepare and supply him with photographs of the autograph manuscript of the first movement of Beethoven's Piano Sonata in C minor, Op. 111, and announces the publication of his Erläuterungsausgabe of Op. 109 and monograph on Beethoven's Ninth Symphony.

Dahms inquires after Schenker's study of Op. 110, and hopes to review it. He is sure there will come a day when Schenker's work is fully appreciated.

Weisse reports that he is engrossed in reading Jean-Paul, is resting, practising piano, and studying Brahms's Second Symphony.

Karpath describes his editorial policy for the periodical Der Merker and asks


Schenker for contributions.

OJ 10/1, [7] Handwritten field postcard from Dahms to Schenker, dated April 5, 1915

Dahms has been conscripted and writes from the battle front. He has submitted an article on Schenker's edition of Op. 110.


[50th Festschrift:] Schenker intends not to influence anyone in their decision to contribute or not. — [Personal issues:] Schenker agrees to draw a line under issues discussed in OJ 6/6, [6]; however, he accounts for his epistolary silence regarding Valerie Violin, including the possible contact with Seligmann; he attempts to explain the matter of the jars of jam and the absence of visits to Schönbrunn, describing vividly how tirelessly Jeanette works and how dependent they both are on Sunday for work time; he expresses outrage that he and Jeanette live so poorly while his pupils live lives of luxury, commenting bitterly on state of play over the Sofie Deutsch stipend; he wishes the Violins well for their 6-month stay in Marburg.


Oppel thanks Schenker for EA, Opp. 110 and 111, which he has enjoyed, inquires after EA, Opp. 101 and 106, and Kontrapunkt 2, and raises a possible thematic link between two movements of Op. 110 (music example). His plan to study with Schenker has to be deferred; he will soon send compositions, and asks for unsparing criticism.

OJ 10/1, [45] Handwritten letter from Dahms to Schenker, dated September 26, 1919

Dahms responds to Schenker's letter (non-extant). He reflects on Prussian militarism. He declares that there is no such things as “military genius”; Germany was as guilty as the Entente Powers for the war; soldiers were treated as slaves by their officers, with Wilhelm II bearing the ultimate guilt. He rejects all political parties. England does not treat its people as Germany does. He believes only in the German spirit, which he regards as the spirit of the world. He cannot wait to leave Germany, and wants only to immerse himself in Schenker's work.

OJ 14/45, [12] Handwritten letter from Moriz Violin to Schenker, dated October 30, 1921

Violin reports on his work, and on musicians in Hamburg, and congratulates Schenker on his (publication) successes.

OC 12/10-12 Handwritten letter from Halm to Schenker dated dated February 1–6, 1924

Halm offers to send two of his books in return for Schenker's Opp. 109, 110, 111; he discusses the role of improvisation in his own music; he seeks “corporeality" in music, and its absence in Brahms troubles him; argues the case for Bruckner; asks Schenker to choose a passage exhibiting non-genius in his or Oppel's music and discuss it in Der Tonwille.

OJ 6/7, [23] Handwritten letter from Schenker to Moriz Violin, dated July 26, 1925

Two weeks after arriving in Galtür for the summer holidays, Schenker reports that he has caught up on his sleep and has already dictated an essay on
Reger's Variations and Fugue on a Theme of J. S. Bach, Op. 81. He will not allow the legal wrangle with Universal Edition to interfere with his holiday, but he is annoyed about not having been paid by Drei Masken Verlag for the manuscript of Meisterwerk 1. He has responded to a critique of his Erläuterungsausgabe of Op. 110, in an essay in Meisterwerk 1, but will not pursue other attacks upon his work and those of his pupils. The Schenker medallion designed by Alfred Rothberger is going to a second impression; but the mezzotint portrait by Viktor Hammer, which Jeanette finds a superior work, has not yet been printed. Throughout the letter, Schenker urges Violin to bring his family to Galtür sometime during the summer.

Schenker answers Dohrn's inquiry as to the performance of the opening of the second movement of Beethoven's Ninth Symphony.

WSLB 403 Handwritten letter from Schenker to Hertzka (UE), dated December 23, 1928 [http://www.schenkerdocumentsonline.org/]
Schenker reports on the autograph manuscript of Beethoven Op. 79. — He is "convinced" that the autograph of Op. 106 is in England.

Schenker is willing to hand over an unidentified "book" [Meisterwerk III] to Breitkopf & Härtel on condition that publication not be delayed; he refers to dealings with other publishers and plans for future publications.

Diaries

Diary entry by Schenker for 16 February 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 16 April 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 16 September 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 21 September 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 7 October 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 14 October 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 24 October 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 11 November 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 15 November 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 19 November 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 23 November 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 26 November 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 28 November 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 1 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 3 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 5 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 7 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 8 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 26 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 27 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 28 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 29 December 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 1 January 1914 [http://www.schenkerdocumentsonline.org/]